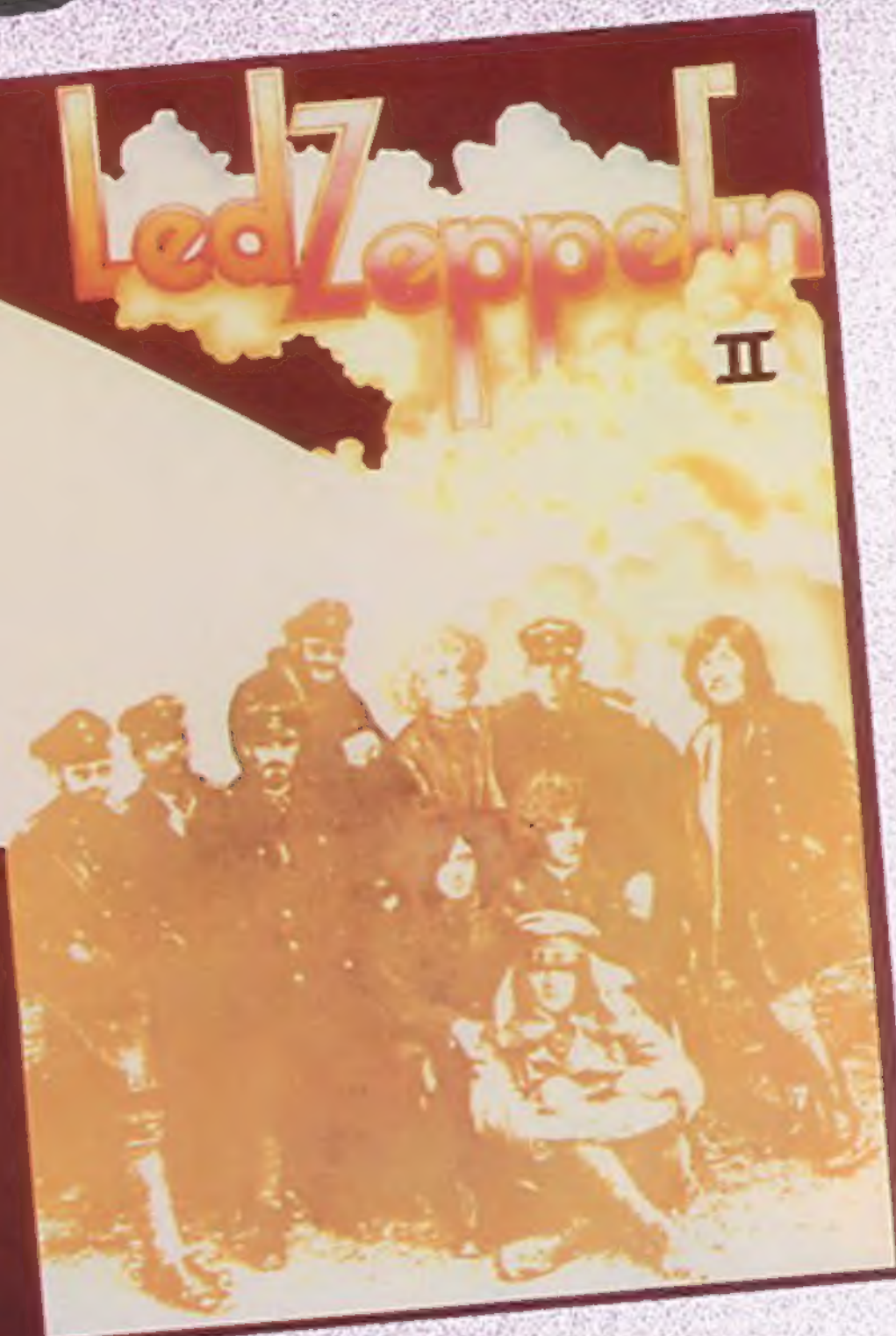


Guitar/Vocal

CLASSIC

Authentic
GUITAR TAB
Edition
Includes Complete Solos

LED ZEPPELIN II



Guitar/Vocal

CLASSIC

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GUITAR-TAB
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Transcribed by JESSE GRESS

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Key To Notation Symbols

Guitar

Half step bends **Whole step bends** **Extended bends** **Bend and release** **Pre-bend and release**

Hammer-on **Pull-off** **Picked slide** **Legato slide** **Quarter step bend (microtone)**

Vibrato **Vibrato with bar** **Rake or Sweep** **Vibrato bar** **Palm muting**

Percussive tone with no pitch **Accented notes** **Right hand tapping** **Artificial harmonic (with pick)** **Harmonics**

Ghost note **Tremolo picking** **Pick slide** **Unison bend** **Chord shape arpeggiation**

Dips and Dives **Melodic bending with bar** **Bent harmonics** **Flutter with bar: Bar is "plucked" downward and released suddenly to produce fluttering effect** **When dips are used melodically, they are reflected in the traditional notation**

BRING IT ON HOME

Words and Music by
WILLIE DIXON

Moderate Shuffle

Intro:

Electric Guitar 1 E5 E6 E5 No Chord E5 E6 E5 N.C. E5 E6 E5 N.C.

E5 E6 E5 N.C. E5 E6 E5 N.C. E5 E6 E5 N.C.

E5 E6 E5 N.C. E5 E6 E5 N.C. E5 E6 E5 N.C.

E5 E6 E5 N.C. E5 E6 E5 N.C. E5 E6 E5 N.C.

E5 E6 E5 N.C. E5 E6 E5 N.C. E5 E6 E5 N.C.

E5 E6 E5 N.C. E5 E6 E5 N.C. E5 E6 E5 N.C.

Ba by,

E5 E6 E5 N.C. E5 E6 E5 N.C. E5 E6 E5 N.C.

Mm, — ba by, —

E5 E6 E5 N.C. E5 E6 E5 N.C. E5 E6 E5 N.C.

Mm, gon-na bring — it on home to

E5 E6 E5 N.C. E5 E6 E5 N.C. E5 E6 E5 N.C.

you. — I've

E5 E6 E5 N.C. E5 E6 E5 N.C. E5 E6 E5 N.C.

got — my — tick-et, I've got — that load. —

E5 E6 E5 N.C. E5 E6 E5 N.C. E5 E6 E5 N.C.

Got up gone high - er all a - board.

E5 E6 E5 N.C. E5 E6 E5 N.C. A5 A6 A5 N.C.

Mm, take my seat —

A5 A6 A5 N.C. A5 A6 A5 N.C. A5 A6 A5 N.C.

right way back, —

Mmm, — yeah! I'll

E5 E6 E5 N.C. E5 E6 E5 N.C. E5 E6 E5 N.C.
 watch this train roll down the track.
 Gon-na bring it on home, bring it on home to you.
 Watch out, watch out.
 B5 B6 B5 B6 (E) N.C. A5 A6 A5 A6 A5 E5

Tempo II ♩ = 100 ♩ = ♩

N.C.

Guitar 1 ----- * Guitars 1 and 2

Guitar 1 -----

Guitars 1 and 2

f Rake
With distortion

Hold bend
(even bends throughout)

f Hold bend
With distortion

Hold bend

Hold bend

Hold bend

*Guitars 1 and 2 play identical parts with alternate fingerings. Guitar 2 notated to right of | in TAB when necessary.

Hold bend

Hold bend

Hold bend

Hold bend

Even bend

Even bend

Even bend

*Guitar 2 plays G \sharp

Even bend

Even bend

Even bend

Even bend

**Note in parenthesis played by Guitar 1 only.

Verse 1:

(E) (E)
D7 E7 A N.C. G A D7 E7 A N.C. G E D7 E7 A N.C. G A

Try to tell_ you babe, _

what you try - in' to do?

Try-in' to love me ba - by,

Guitar 1

Guitar 2

(E) (E)
D7 E7 A N.C. G E D7 E7 A N.C. G A D7 E7 A N.C. G E

love someoth - er man too, well, bring it on home.

Bring it on home.

Verse 2:

D \sharp 9 E9 A (E) N.C. G A D \sharp 9 E9 A (E) N.C. (G) (E)

Went a lit-tle walk down town, messed and got — back — late. —

D \sharp 9 E9 A (E) N.C. G A D \sharp 9 E9 A (E) N.C. (G) (E)

Found a note — there wait - ing, it said, — "Dad-dy, I — just can't wait!" — Bring it on

D \sharp 9 E9 A (E) N.C. G A D \sharp 9 E9 A (E) N.C. (G) (E)

home. Bring it on home Bring it back

D \sharp 9 E9 A (E) N.C. G A D \sharp 9 E9 A (E) N.C. (G) (E)

home. Bring it back home to me ba - by.

Guitars 1 and 2
N.C.

First system of musical notation. The top staff (Guitars 1 and 2) is in treble clef with a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, including slurs and ties. The bottom staff (Guitar 3) is in bass clef and contains a bass line with chords and single notes, including a double bar line. Fingering numbers (1-4) are present below the notes. A dynamic marking *f* is at the start.

Second system of musical notation, continuing the piece. It follows the same staff layout as the first system, with melodic lines for Guitars 1 and 2 and a bass line for Guitar 3. Fingering and dynamic markings are consistent with the previous system.

Third system of musical notation. The top staff includes a phrase labeled "Even bend" with a dashed line indicating a bend. The bottom staff continues the bass line. Fingering and dynamic markings are present throughout.

*Guitar 2 plays G4

Verse 3:

D \sharp 9 E9 A (E) N.C. G A D \sharp 9 E9 A N.C. (E) (G5) (E5)

Tell you pret - ty ba-by, (you) love to mess me 'roun. ____

Guitar 1

Guitar 2

D \sharp 9 E9 A (E) N.C. G A D \sharp 9 E9 A N.C. (E) (G5) (E5)

I'm gon - na give you lov - in' ba-by, gon-na move you out o' town. ____ Bring it on

D \sharp 9 E9

A

(E)
N.C.

G

A

D \sharp 9 E9

A N.C. (E)

(G5) (E5)

home

Bring it on home.

Verse 4:

With Riff A (8 times)

D \sharp 9 E9

A

(E)
N.C.

G

A

E7

A

N.C.

E

N.C.

Sweet - est lit - tle ba - by,

Dad - dy ev - er saw.

Riff A

mf
With octave fuzz12 12 12 12
9 9 9 9

D \sharp 9 E9 A (E) N.C. G A E7 A N.C. E N.C.

I'm gon-na give you lov - in' — ba-by, I'm gon-na give you more. Bring it on

D \sharp 9 E9 A E N.C. G A E7 A N.C. E N.C.

home. Bring it on home. — Bring it back

D \sharp 9 E9 A (E) N.C. G A E7 A N.C. E N.C.

home. — All - right. —

Guitars 1 and 2
N.C.

Guitar 3

Even bend +1/2 Even bend +1/2

A5 A6 A5

Bring it on _____ home to you. _____

simile

A5	A6	A5	(E) N.C.	Df7	E7
----	----	----	-------------	-----	----

(E)
N.C.

Let ring

HEARTBREAKER

Words and Music by
JIMMY PAGE, ROBERT PLANT,
JOHN PAUL JONES and JOHN BONHAM

Moderately ♩ = 98

Intro:

Play 3 times

Electric Guitar 1

No Chord

D A

style is new_ but the face's the same_ as it was so long a - go, but

D A D

from her eyes_ a dif-frent smile_ like that of one who?_ knows._

A D A D A N.C.

N.C.

Verse 2:

Well

A5 D A

it's been ten years and_ may-be more since I first set eyes_ on you. The

D A D

best years of my life_ gone by. Here I am a-lone and blue. Some peo-ple cry and some peo-ple die by

A D

the wick-ed ways of love_ But I'll just keep_ on roll-in' a-long_ with the

A D A D A

3

grace of the Lord a - bove. —

f

(C5)
N.C.

Peo - ple talk - in' all a - round_ 'bout the way you left me_ flat. —

+1/2

I don't care_ what the peo - ple say, — I know where their jive_ is at.

+1/2

(D5)

3

One thing I do have on my mind_ if you could clar - i - fy, please_ do. It's the

+1/2

(E5)

way you call me an - o - ther guy's name when I try to make love to

you, yeah. I try to make love, aint no use. (Uh,) give it

to me. (Uh,) give it

to me. (Uh,) give it

**Freetime
Guitar Solo**

* Accidentals apply only to indicated notes throughout freetime solo.

** Bend strings behind nut.

to me. (Uh,) give it

[illegible]

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef and contains a melody with various ornaments (flourishes) above the notes. The bottom staff is in bass clef and contains a bass line. The key signature has one sharp (F#), and the time signature is 3/4. The melody is marked with fingerings: 3, 3, 6, 6, 6, 6, 7. The bass line includes fingerings: 6, 5, 5, 7, 3, 3, 6, 3, 7, 5, 6, 3, 5, 5, 5, 5, 6, 3, 7, 7, 5, 6, 5, 5, 6, 5, 7, 5, 7, 3, 6, 5, 7, 5, 7, 5, 7, 5. There are also some markings like '+1' and '+1/2' above the bass line.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It features a melody with various ornaments, including grace notes and slurs. The bottom staff is a bass clef with a key signature of one flat, showing a bass line with fingerings and a double bar line. The score is labeled with the title 'The Rose Tree' and the number '1'.

The musical notation for the 'Feedback' section consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It features a series of eighth notes, some beamed in groups of three, and a final measure with a whole note and a fermata. The bottom staff is a bass line with numbers 1 through 9 indicating fret positions. The word 'Feedback' is written above the top staff, and 'Let ring' is written below the bottom staff. A wavy line is placed above the first measure of the bottom staff.

With double time feel

A7 A13sus4 A7(no3rd) A6 A7(no3rd) A13sus4 A7 A13sus4 A7(no3rd) A6 A7(no3rd) A13sus4

Play 3 times

The first system of music consists of a treble staff and a bass staff. The treble staff contains a series of chords: A7, A13sus4, A7(no3rd), A6, A7(no3rd), A13sus4, A7, A13sus4, A7(no3rd), A6, A7(no3rd), and A13sus4. The bass staff contains a corresponding series of chords. A guitar solo line is written above the treble staff, starting with a forte (f) dynamic and featuring a series of eighth notes and sixteenth notes.

Rhythm Figure 1

The second system of music consists of a treble staff and a bass staff. The treble staff contains a single note (A) with a forte (f) dynamic. The bass staff contains a corresponding single note (A). A guitar solo line is written above the treble staff, starting with a forte (f) dynamic and featuring a series of eighth notes and sixteenth notes.

With Rhythm Figure 1 (4 times)

Am7 A13sus4 Am7 A6

The third system of music consists of a treble staff and a bass staff. The treble staff contains a series of chords: Am7, A13sus4, Am7, and A6. The bass staff contains a corresponding series of chords. A guitar solo line is written above the treble staff, starting with a mezzo-forte (mf) dynamic and featuring a series of eighth notes and sixteenth notes.

The fourth system of music consists of a treble staff and a bass staff. The treble staff contains a single note (A) with a mezzo-forte (mf) dynamic. The bass staff contains a corresponding single note (A). A guitar solo line is written above the treble staff, starting with a mezzo-forte (mf) dynamic and featuring a series of eighth notes and sixteenth notes.

Guitar Solo 2

With Rhythm Figure 1 (8 times)

(A)
N.C.

The fifth system of music consists of a treble staff and a bass staff. The treble staff contains a single note (A) with a forte (f) dynamic. The bass staff contains a corresponding single note (A). A guitar solo line is written above the treble staff, starting with a forte (f) dynamic and featuring a series of eighth notes and sixteenth notes.

The sixth system of music consists of a treble staff and a bass staff. The treble staff contains a single note (A) with a mezzo-forte (mf) dynamic. The bass staff contains a corresponding single note (A). A guitar solo line is written above the treble staff, starting with a mezzo-forte (mf) dynamic and featuring a series of eighth notes and sixteenth notes.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melody with eighth and sixteenth notes, often beamed in groups of three or six. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with numbers 10, 11, and 12, which likely represent fingerings or specific notes on a keyboard instrument. The music is divided into measures by vertical bar lines.

The first system of the musical score for 'The Bird Song' consists of a vocal line and a piano accompaniment line. The vocal line is written in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a half note D5, a half note E5, and a half note F#5. The melody then descends: a half note E5, a half note D5, a half note C5, and a half note B4. The piano accompaniment is written on a grand staff (treble and bass clefs). It features a simple harmonic accompaniment with chords and single notes. The first measure contains a G4 in the bass and a G4 in the treble. The second measure contains an A4 in the bass and an A4 in the treble. The third measure contains a B4 in the bass and a B4 in the treble. The fourth measure contains a C5 in the bass and a C5 in the treble. The fifth measure contains a D5 in the bass and a D5 in the treble. The sixth measure contains an E5 in the bass and an E5 in the treble. The seventh measure contains an F#5 in the bass and an F#5 in the treble. The eighth measure contains an E5 in the bass and an E5 in the treble. The ninth measure contains a D5 in the bass and a D5 in the treble. The tenth measure contains a C5 in the bass and a C5 in the treble. The eleventh measure contains a B4 in the bass and a B4 in the treble. The twelfth measure contains an A4 in the bass and an A4 in the treble. The thirteenth measure contains a G4 in the bass and a G4 in the treble. The system ends with a double bar line.

The second system of musical notation continues the piece. The top staff features a treble clef and a key signature of one flat (B-flat). The melody is written in eighth and sixteenth notes, with various phrasing slurs and accents. The bottom staff shows the fretboard with fingerings (1-4) and bends (+1, +1 1/2, +2) indicated above the notes. A wavy line above the final note of the system indicates a sustained or vibrato effect. The text "Hold bend" is written above the bottom staff, spanning the final two measures.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The top system has a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style with eighth and quarter notes, and some rests. The bottom system has two staves. The left staff is a bass line with a bass clef, and the right staff is a second bass line, also with a bass clef. Both bass lines contain simple rhythmic patterns, including quarter and eighth notes, and rests. The overall style is that of a traditional folk song.

This page of musical notation is for guitar, featuring a melody line and a complex bass line. The melody line is written in treble clef and includes chords (A, G, C, A, G) and various musical symbols such as triplets, slurs, and dynamic markings like "loco" and "N.C.". The bass line is written in bass clef and includes many fret numbers (e.g., 10, 12, 14, 15, 17) and various musical symbols such as slurs, ties, and dynamic markings like "loco" and "N.C.". The notation is complex and includes many musical symbols and markings.

A

D A

D

Work hard I can't un-wind, get some money saved, a-buse my love a thou-sand times, how-e-ver hard I try.

A

D A

D

Heart-break-er your time_ has come, can't take your e-vil ways. Go a-way_ ya heart-break - er_.

A

D

A

D

D

A

D

A

D

A

Ah, _

N.C.

Heart - break - er! Heart - break-er! Heart!

THE LEMON SONG

Words and Music by
JIMMY PAGE, ROBERT PLANT,
JOHN PAUL JONES and JOHN BONHAM

Moderately slow Blues ♩ = 88

Intro:

E5 E/G# E5/A No Chord E7+9

Electric Guitar 1
With pick and fingers

With distortion

Even gliss.

Verse 1:

E5 E/G# E5/A E5/B E5 E7+9

E5 E/G# E5/A E5/B E5

quit you — a long time a - go —

E7+9

N.C.

(A)
N.C.

E5/C#

E5/D

E5 N.C.

oh, — yeah, — yeah, —

A5

(G)
N.C.

E5

E/G#

E5/A

E5/B E5 E7+9

(G#)
N.C.

(A)

(A)

long time a - go. — I would-n't

(B)

B7+9

A7

A7sus4 A7

be here my child - ren down — on — this kil - lin' floor —

Let arpeggio figures ring

N.C.

I should have

With Fill 1

f Hold bend

Verse 2:

E5 E/G# E/A E/B E5 E7+9 (E5) N.C. E/G# E5/A E5/B E5

lis-tened ba - by to my se- cond mind

mf Even gliss.

E7+9 N.C. (A) E5/C# E5/D E5 N.C. A5 (G) N.C.

oh, I should have lis-tened ba - by to my

Fill 1

Hold bend

E5 E/G# E/A E/B E5 N.C. G# (A) (A#)

se - cond mind.

Ev-ry time I go a-way and leave you dar - ling, send me the blues way

Let arpeggio figures ring

N.C. A Tempo II ♩ = 150

down the line. Oh!

With Fill 2 With Drum fill

Hold bend Even bend Even gliss.

Fill 2

Hold bend Even gliss.

Guitar 1 (With slap echo and distortion)

8^{va} D E D

f

16 16 16 16 16 16 14 14 12 12 12 12 14 15 16 16 14

Guitar 2 (With distortion)

f

9 9 9 9 9 9 7 7 9 9 9 9 7 7 9 9 7 7 9 9 7 7

Let ring

E A

12 12 17 17 19 21 21 21 21 19 17 17 12 12 14

13 13 10 10 19 21 21 21 21 19 10 10 13 13 14

A5

Let ring

9 9 9 9 9 9 7 7 9 9 9 9 7 7 9 9 7 7 9 9 7 7

E D E B7

16 16 16 16 16 16 14 12 12 16 17 16 17 16 17 16 17 17

16 16 16 16 16 14 13 13 9 (16) 16 16 16 17 16 16 17

Even gliss. *Let double stops ring*

B5

Let ring

9 9 9 9 9 9 7 7 9 9 9 9 7 7 9 9 7 7 9 9 7 7

A7 **E7** **B7**

loco

A5 **E**

Guitar Solo

E **D** **E** **D** **E5** **E** **D/(E)**

Let ring

E5 **E** **D/(E)** **A5** **A7**

Even bend *Even bend*

E D E5 B

Let ring *Let ring*

**Hold bends*

**Bend 1st & 2nd strings simultaneously*

A5 A A7 E B B

Hold bend

P.M. *Even gliss.*

E7 A E7 A E7 A E7 A E7 A E7

Hold bend

Detailed description of the sheet music: The page is a single system of guitar sheet music, page 36. It features a treble clef and a key signature of one sharp (F#). The music is written in a 4/4 time signature. The first system consists of a treble staff with a melodic line and a bass staff with a bass line. The melodic line includes various bends and glissandos, with notes like 12, 13, 14, 15, 16, 17, and 18. The bass line includes notes like 12, 13, 14, 15, 16, 17, and 18. The second system continues the melodic and bass lines, with similar bends and glissandos. The third system also continues the melodic and bass lines, with similar bends and glissandos. The page includes various guitar techniques such as bends, glissandos, and palm muting. Chord names are written above the staff, and fingering numbers are written below the staff. The page is numbered 36 in the top left corner.

A tempo ♩ = 88

(E5)
N.C.

E/G#

E5/A

E5/B

E7+9

Babe

div.

mf

f

E5

E/G#

E5/A

E5/B

E5

E7+9

N.C.

yeah,

(A)

E5/C#

E5/D

E5

A5

E5

E/G#

E5/A

E5/B E5

gim-me my ba - by

mf

f

mf

E7+9

Bm7

oh

oh

oh

f

accel.

Even gliss.

mf

Let arpeggio ring

Rake

A5

A7 G5 N.C.

my_ my_ my_ my_ Spoken: (Now take it down a little bit.)

With Fill 3

Hold bend

f +1

+1/2

3 accel.

15 15 15 12 14 12 14 12 13 14 12 14 12 (12) 13 14 (14)

E5

** (B \flat +4)(E)
N.C.

Peo-ple tell me ba-by, can't be sa-tis- fied — try-in' to wor-ry me ba-by, but I nev-er end up

mf

*With delayed repeats

5 3 3 3 3 6

*Delay time: appx. ♩ (4X Regeneration)

**Parenthesised chords implied by bass.

N.C.

(A7)

get to be my - self peo-ple wor-ry ba - by to keep you sa - tis -

5 3

With delay

Fill 3

Hold bend

Even bend

P.M.

Even gliss

+1 +1 +1 +1/2

15 15 15 15 12 14 12 12 14 12 12 13 14 12 14 12 12 13 14 12 13

(E7)

(B7)

fied. — Ah, let me tell you babe ah — you ain't no —

*Pick slide
With delay Even gliss.*

(A7)

(E7)

(B7)

— thing but a two bit — no good — jive. —

(Delay off) Even bend (+1/2) (+1/2)

(E7)
N.C.

I went to sleep last night, — I work as hard as I can, I bring home my money, you take my money,

Even bend (+1) (+1) (+1)

(A7)

give it to a-nother man, — I should have quit you ba - by, oh, — such a longtime a -

Even bend (+1) (+1) (+1)

(E7) (B7)

go, — oh, I wouldn't be here with all my trou-bles

With Fill 4

With delay

With delay
Rake

(A7) (E7) (B7)

mm, down on this kil - lin' floor.

(E7)
N.C.

Squeeze me babe — till the juice runs — down my leg.

mp

mf

Fill 4

Pick slide
With delay
Even gliss.

(A7)

oh, — squeeze, squeeze me ba - by, a till the juice runs down my

The image shows a musical score for guitar and voice. The guitar part is written on a single staff with a key signature of one sharp (F#) and a 4/4 time signature. It features a complex melodic line with many beamed sixteenth and thirty-second notes, as well as triplets and slurs. The voice part consists of two lines of lyrics: "oh, — squeeze, squeeze me ba - by," and "a till the juice runs down my". Below the guitar staff, there are fretboard diagrams for the left hand, showing fingerings for various chords and scales, including sequences like 12, 15 14 12, 15 14 12, 13 14 12, 15 14, 12 14, and 12. Some diagrams are marked with a +1/2, indicating a half-step bend. The score is divided into measures by vertical bar lines.

The musical score is written on three staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the melody for the first line of the song, starting with a whole note chord (E7) and a half note chord (B7). The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the melody for the second line of the song, starting with a whole note chord (E7) and a half note chord (B7). The third staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains the bass line for the first line of the song, starting with a whole note chord (E7) and a half note chord (B7). The lyrics 'The way you squeeze my lemon, I' are written below the second staff. The tempo/mood is indicated as 'leg.' (lento).

(A7) (E7) (B7)
 I'm gon - na fall right out of bed bed bed bed
 A.H.
 * Even bend Even release
 15 15 15 12 15 12 15 +1/2 +1 +1/2 +1

**Bend string behind fretting hand with right hand while trilling with left.*

(E7)

12

mp

3

3

Hold bend

+1

+1

(11)

11

9

11

11

(A7)

f

****Hold bend**

****Bend 1st and 2nd strings simultaneously**

(E7)

(B7)

f

(A7)

With Fill 5
(E7)

f

(E7)
N.C.

mf

Hey! Hey! Hey! Hey!

p

(A7)

hey, hey, hey, hey, hey, ba - by ba - by ba -

The guitar line for the first system includes fret numbers 14, (14), 12, 14, 12, 15, 14, (14), 12, 14, 14, 12, 14, and (14). Bends are marked with +1/2 and +1.

(E7)

by, ba - by, ba - by, ba - by, ba-by, ba - by, ba - by, ba - by, ba - by, ba - by,

The guitar line for the second system includes fret numbers (14), 14, (14), 14, (14), 14, (14), 14, (14), 14, 14, 12, 15, 12, 14, (14), 12, 14, 12, and (14). Bends are marked with +1, +3/4, +1/2, and +1/4. A note is marked with a minus sign (-).

*Hold bends

* Bend 2nd and 3rd strings simultaneously.

hey, — hey, — hey, hey, —

The guitar line for the third system includes fret numbers 14, (14), 12, 14, (14), 12, 14, (14), and 12. Bends are marked with +1.

(A7)

(E7)
N.C.

A tempo 2 ♩ = 150

hey —

The guitar line for the fourth system includes fret numbers 14, (14), 12, 14, and 12. Bends are marked with +1. A section is marked 'With Drum fill' and ends with a double bar line and the number 979.

E7 A6 E A6

Guitar 1 8^{va}

f With slap echo and distortion

16 16 16 14 12 12 12 12 12 12 16 16 14 14

12 12 12 12 12 12 12 12 12 12 12 12 12 12

(16)

E5 D5 E5 D5

Guitar 2

E A

8^{va}

With pick and finger

12 12 12 12 12 12 12 12 12 12 12 12 12 12

12 12 12 12 12 12 12 12 12 12 12 12 12 12

(17)

21 21 19 17 17 12 14

12 12 12 12 12 12 12 12 12 12 12 12 12 12

12 12 12 12 12 12 12 12 12 12 12 12 12 12

E5 A5 A7 A5

E A6 E N.C. B7

8^{va}

loco

Even gliss. accel.

With pick and finger

16 16 16 16 16 16 14 12 12 12 12 12 12 12

16 16 (16) 16 16 16 14 13 13 2 (16) 16 16 16 17 16 17 17

D5 E5 B5

A7 **E7** **B7**

loco

Rake

A5 **E5** **B5**

E **D**

Rake *Rake* *Rake*

E **D** **A5**

Rake *Rake* (P.M.) *accel*

A7 (no3rd)

E5

loco

3 3

12 15 12 15 12 15 12 12 12 (12)

12 15 12 15 12 12 15 14 12

2 2 2 2 2 2 2 2 2 2 2 2

E D B A N.C. E7+9

Rubato

I'm gon-na leave my child-ren down on this_ kil-ling floor._

With delay

15 15 12 14 14 15

+1 +1 +1

With delayed repeats

12 12 12 12 12 12 12 12 12 12 12 12

LIVING LOVING MAID

(She's Just A Woman)

Words and Music by
JIMMY PAGE and ROBERT PLANT

Fast Rock ♩ = 152

Verse 1:

(A)
No Chord



With a pur - ple um - ber - el - la and a fif - ty cent hat, —

Electric Guitar 1



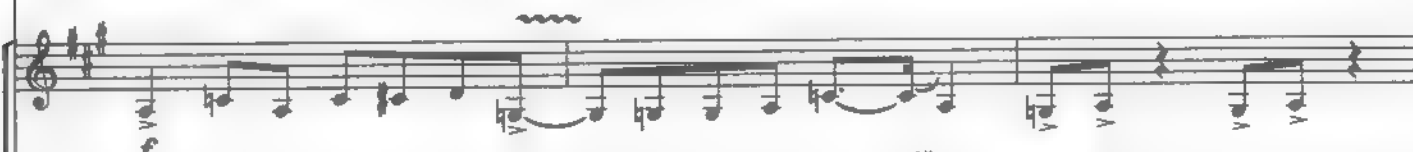
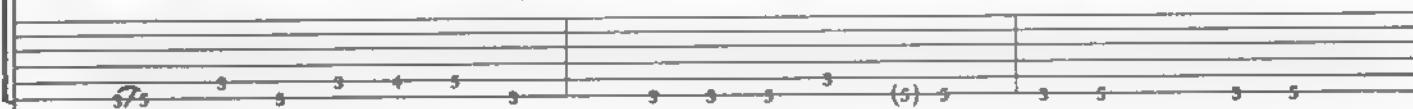
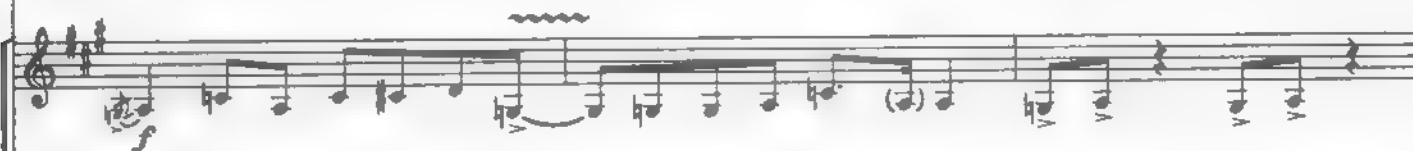
12 String Elec. Guitar 2



(G) (A) N.C. (G) (A) N.C.



(Liv - in', lov - in',



A D A A5 N.C. A5

she's just a wo - man.) mis-sus cool rides out in her aged Cad-il-lac.

mf

(A) G5 (A) C5 C4 D G5 A5 C5 A5 G5 A5 N.C. G5 A5 N.C.

N.C. (Liv - in', lov - in',

f

P.M.

+1/4

(9)

With Half-time feel

N.C. A

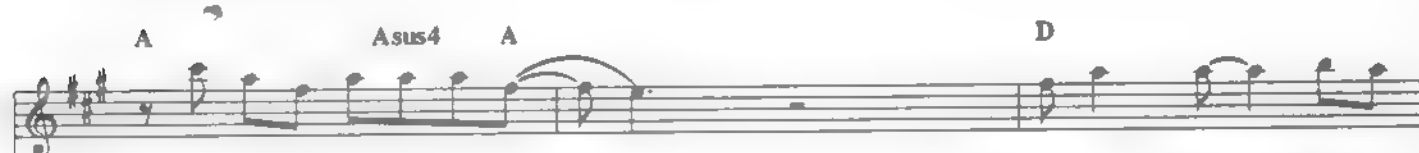
D

A

D



She's just a wo-man.) Come on babe on the round - a-bout,

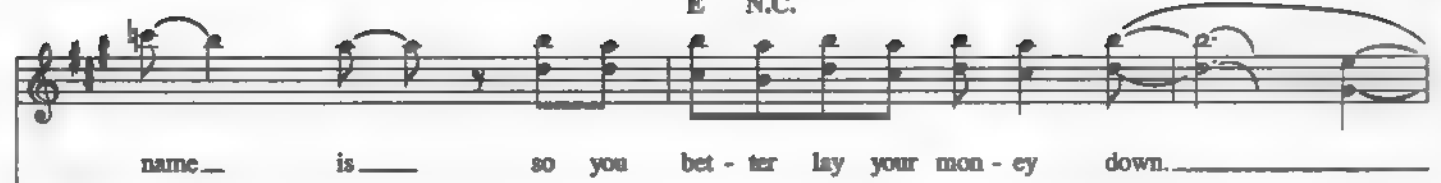
*mf**Let ring**Electric slide*
* With wah-wah*Even gliss.** = treble position
o = bass position

ride on the mer-ry - go - round.

We all know what your

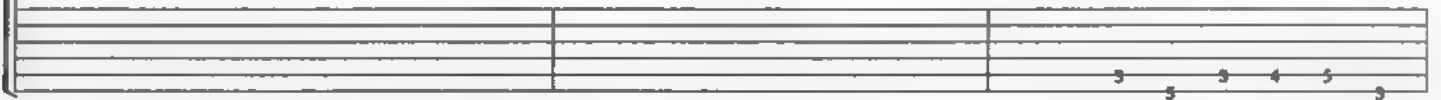
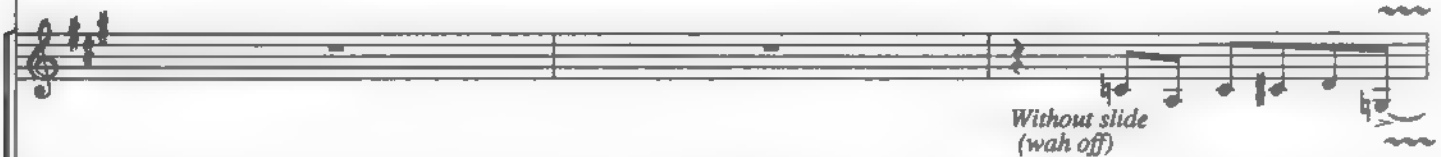
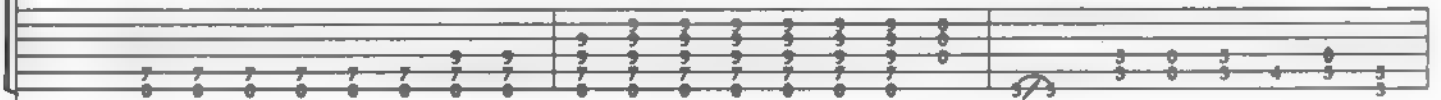
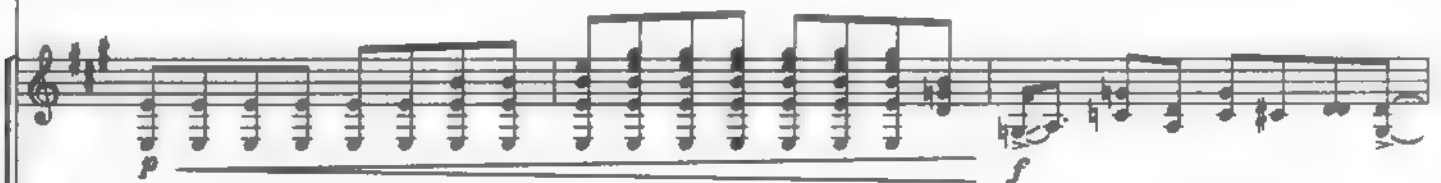
*Let ring**Let ring**Even gliss.**** Feedback**Even gliss.**** Microphonic feedback from guitar pickup*

E N.C.



(E)

E

(A) C5 A5 C5 (C) D G5
N.C. N.C.

A5 C5 A5 G5 A5 G5 A5 N.C. A D A

Let ring

Verse 2:

G5 A5 N.C. G5 A5 N.C.

A - li - mo - ny a - li - mo - ny pay - in' your bills. (Liv - in', lov - in',

A D A (A) N.C.

she's just a wo - man.) When your con - science hits, — you knock it back with pills. —

mf

G5 A5 N.C. G5 A5 N.C. A D D

(Liv - in', lov - in', She's just a wo - man.) Come on ba - by on the

mf

Rhythm Figure 1

With slide *mf* and wah-wah

Even gliss.

Dsus4 D A Asus4 A

round a-bout, ride on the mer-ry-go-round. _____

Let ring

D E

We all know what your name__ is__ so you bet-ter lay your mon-ey down. _

End Rhythm Figure 1

Verse 3:

A
N.C.

Tell - in' tall tales of how it

E

The first system of the musical score for Verse 3. It consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a long note on the letter 'E' (E4) with a fermata. The second staff is a guitar line in treble clef, also with a key signature of one sharp. It begins with a long note on the letter 'A' (A2) with a fermata. The third and fourth staves are empty. The lyrics 'Tell - in' tall tales of how it' are written below the vocal line.

The second system of the musical score for Verse 3. It consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp. It begins with a long note on the word 'used' (E4) with a fermata. The second staff is a guitar line in treble clef, also with a key signature of one sharp. It begins with a long note on the words 'to be' (A2) with a fermata. The third and fourth staves are empty. The lyrics 'used to be,' are written below the vocal line.

G5 A5 N.C. G5 A5 N.C.

A

D

A

(A)

N.C.



(Liv - in',

lov - in',

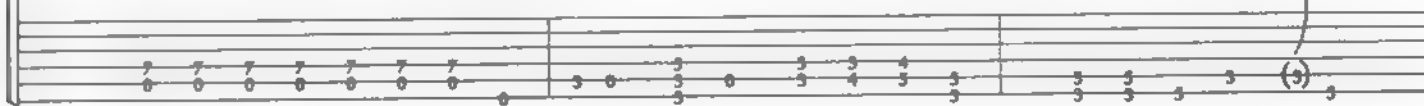
she's just a wo - man.)

with the but - ler and the maid — and the



ser - vants

three. —

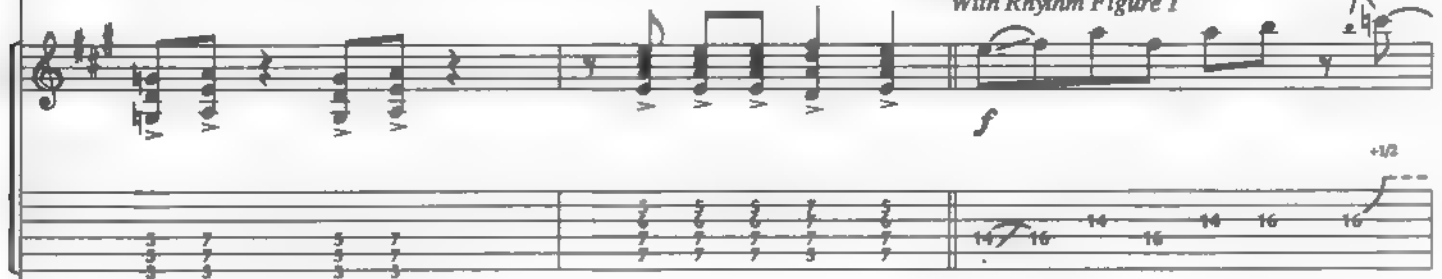


G5 A5 N.C. G5 A5 N.C.

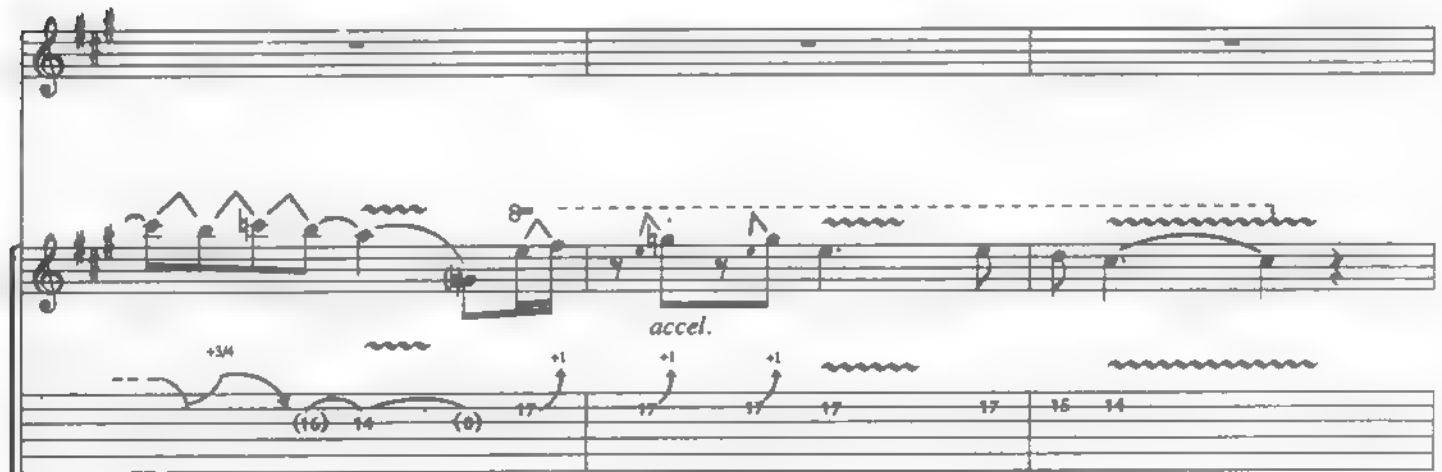


Liv - in', Ah, lov - in', hit it now! She's just a wo - man.

Guitar Solo
With Rhythm Figure 1



A Asus4 A



Let ring

D *loco* **Dsus4** **D** **E**

N.C. **E5** **E**

Even bend

N.C. **G5** **A5** **N.C.** **G5** **A5** **N.C.**

Verse 4:

A D A

A
N.C.

No - bo - dy hears a sin - gle word you say,



G5 A5 N.C. G5 A5 N.C.

A

D

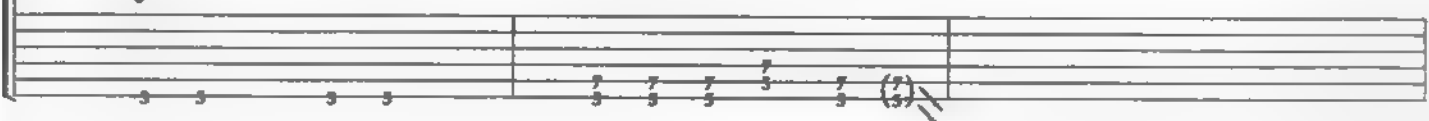
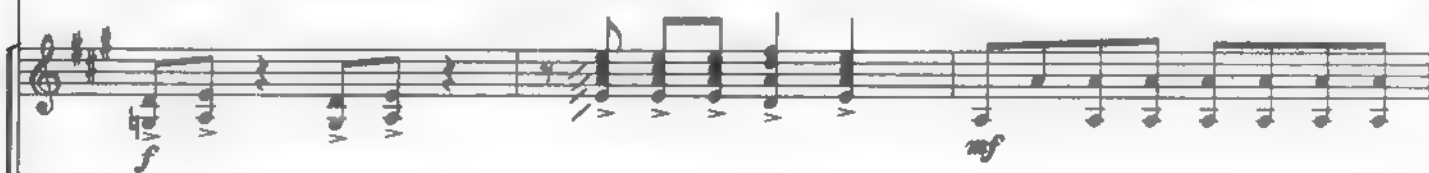
A

A
N.C.

(Liv - in', lov - in',

She's just a wo - man.)

but you keep on talk - in' till your



G5 A5 N.C. G5 A5 N.C. A D A

dy - in' day. — Liv - in', lov - in', She's just a wo - man.

With Rhythm Figure 1
Dsus4 D

A Asus4 A

Come on babe — on the round - a - bout, — ride on the mer - ry - go-round. —

Let ring

D

— We all know — what your name — is — so you

E

bet - ter lay your mon - ey down. _____

The first system of the musical score. The vocal line (top staff) begins with a treble clef and a key signature of two sharps (F# and C#). It contains a series of eighth notes followed by a long, sustained note with a fermata. The piano accompaniment (bottom staves) consists of two staves, both of which are empty in this system.

A

(A)
N.C.

The second system of the musical score. The vocal line (top staff) begins with a treble clef and a key signature of two sharps. It contains a series of eighth notes followed by a long, sustained note with a fermata. The piano accompaniment (bottom staves) consists of two staves. The first staff has a treble clef and a key signature of two sharps. It contains a series of eighth notes followed by a long, sustained note with a fermata. The second staff has a bass clef and a key signature of two sharps. It contains a series of eighth notes followed by a long, sustained note with a fermata. The system concludes with a double bar line and a repeat sign.

G5 A5 N.C. G5 A5 N.C. A D A

Liv - in', lov - in', She's just a wo - man.

(A) N.C. G5 A5 N.C. G5 G5 N.C.

{ Liv - in', liv in', lov - in', lov - in', }
 { Liv - in', lov - in', }

A D A (A)
N.C.

She's just - a wo - man.

G5 A5 N.C. G5 A5 N.C. A D A

{ Liv - in', - n' - n' - n' - n' - n', lov - in', - n' - n' - n' - n', } she's just a wo - man.
{ Liv - in', lov - in', }

MOBY DICK

Music by
JOHN BONHAM, JOHN PAUL JONES
and JIMMY PAGE

Moderately ♩ = 94

Drums

Guitar 1

No Chord

Guitar tacet

f With slap delay
Tuning (E) = D

The musical score for 'Moby Dick' is presented in six systems. Each system consists of a guitar staff and a drum staff. The guitar staff is in E major (one sharp) and 4/4 time. The tempo is marked as 'Moderately' with a quarter note equal to 94 beats per minute. The guitar part is in E major, with a tuning of (E) = D. The score includes various guitar techniques such as slap delay, bends, and rakes. The drum part is a simple, steady beat. The score is divided into six systems, each with a guitar staff and a drum staff. The guitar staff includes a treble clef and a key signature of one sharp (F#). The drum staff includes a bass clef and a key signature of one sharp (F#). The score is written for a single guitar and a drum set.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a few accidentals. The bass clef staff contains a bass line with fingerings (0, 3, 1, 0, 4, 2, 0, 3, 2, 0, {0}, 4, 2, 0, 3, 2, 0, 5, 2, 0) and a final measure with notes 0, 5, 5, 3, 5, 5, 5, 3, 5, 3.

Second system of musical notation. The treble clef staff continues the melodic line with triplets and slurs. The bass clef staff contains fingerings (5, 5, 5, 7, 9, 11, 10, 12, 10, 13, 11, {13}) and a final measure with notes 5, 7, 0.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains fingerings (5, 5, 5, 5, 5, 3, 4, 5, 9, 2, 5, 3) and a final measure with notes (5/2) and 0. The text "D5 N.C." is written above the treble staff.

Fourth system of musical notation. The treble clef staff has a whole rest for the first measure, then continues the melodic line. The bass clef staff contains fingerings (0, 5, 5, 5, 5, 5, 5, 5, 5, 5). The text "Rubato" and "Drum Solo" is written above the treble staff, and "Guitar tacet" is written below the bass staff. The text "On cue: a tempo N.C." is written above the treble staff.

Fifth system of musical notation. The treble clef staff contains a melodic line with slurs and a final measure with a whole rest. The bass clef staff contains fingerings (0, 5, 5, 5, 5, 5, 5, 5, 5, 5). The text "Drum Fill" is written above the treble staff.

Sixth system of musical notation. The treble clef staff contains a melodic line with a triplet and a final measure with a whole rest. The bass clef staff contains fingerings (5, 7, 0, 5, 5, 5, 5, 5, 5, 5) and a final measure with notes 5, 2, 5, 5. The text "D", "C", and "A" are written above the treble staff.

RAMBLE ON

Words and Music by
JIMMY PAGE and ROBERT PLANT

Moderately ♩ = ■

Intro:

Rhythm Figure 1

E E7sus4 Esus4 No Chord A Asus4 A

mp

E E7sus4 Esus4 A Asus4 A

Even gliss.

E E7sus4 Esus4 A Asus4 A

End Rhythm Figure 1

E E7sus4 A Asus4 A

Verse 1: *With Rhythm Figure 1 (2 times)

■ A

Leaves are fall - in' all a - round, (it's)

*Features ad lib. variations of basic figure.
Chord symbols outline basic harmony.

■ A

time I was on my way.

Even gliss.

E A

Thanks to you I'm much o-blged,

E A

for such a plea-sant stay.

E A

But now it's time for me to go, _____ the

E A

au - tumn moon - lights my way. _____

Even gliss.

E A

But now I smell the rain, (and) with it pain, and it's

E A

head-ed my way. _____

Pre-Chorus:

Emaj7

F#m7

G#m7

A

(A/C#)
N.C.

3 E

Ah, —

some - times I grow so tir -

Electric Guitar (fingerstyle)

+1 Let ring throughout

+1/2

Emaj7

F#m7

G#m7

A

(A/C#)
N.C.

E

ed

but I — know — one thing I got to do, —

Chorus:

E D E N.C.

G5 A7(no3rd) G5

D5

D Dsus4

ram-ble on._

Now's the time_ the time_ is now_ (to)

Rhythm Figure 2 (Includes both Guitars)

End Rhythm Figure 2

E D E N.C.

G5 A7(no3rd) G5

D

D Dsus4

sing my song._

I'm go-in' 'round the world_ I got-ta find my girl_

Even gliss.

E D E G5 A5 G5 D5 D Dsus4

on my way... I been this way__ ten years to__ the day.

The first system of the musical score. The vocal line (treble clef) has lyrics 'on my way...' and 'I been this way__ ten years to__ the day.' The guitar line (treble clef) includes chords E, D, E, G5 A5, G5, D5, D, and Dsus4. The bass line (bass clef) provides a steady accompaniment. The key signature is one sharp (F#).

E D E G5 A5 G5 D5 D Dsus4

Ram-ble on. __ Find the queen__ of all__ my dreams__

The second system of the musical score. The vocal line (treble clef) has lyrics 'Ram-ble on. __' and 'Find the queen__ of all__ my dreams__'. The guitar line (treble clef) includes chords E, D, E, G5 A5, G5, D5, D, and Dsus4. The bass line (bass clef) continues the accompaniment. The key signature is one sharp (F#).

Verse 2:

E

E7sus4

A

Asus4

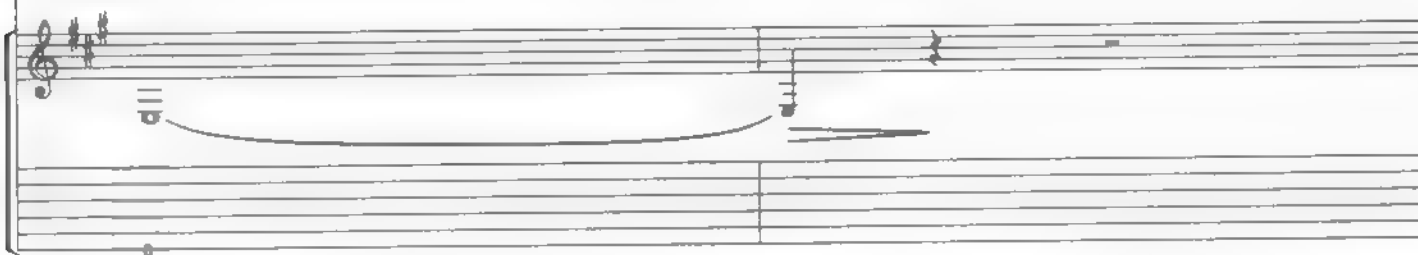
A



Rhythm Figure 1



Guitar 2



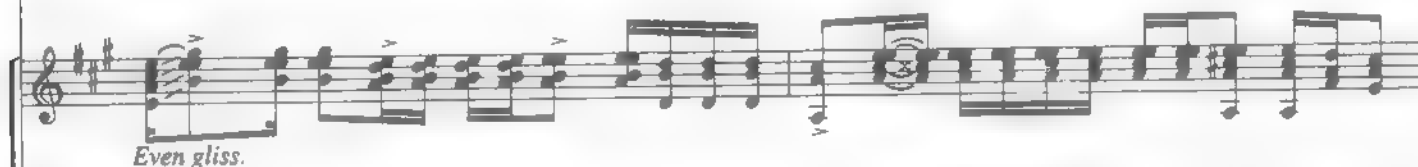
E

E7sus4

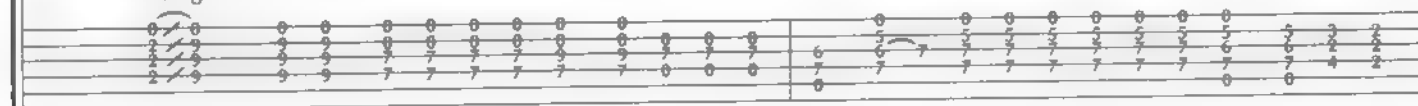
Esus4

A

Asus4



Even gliss.



E

E7sus4

Asus4

A

Asus4

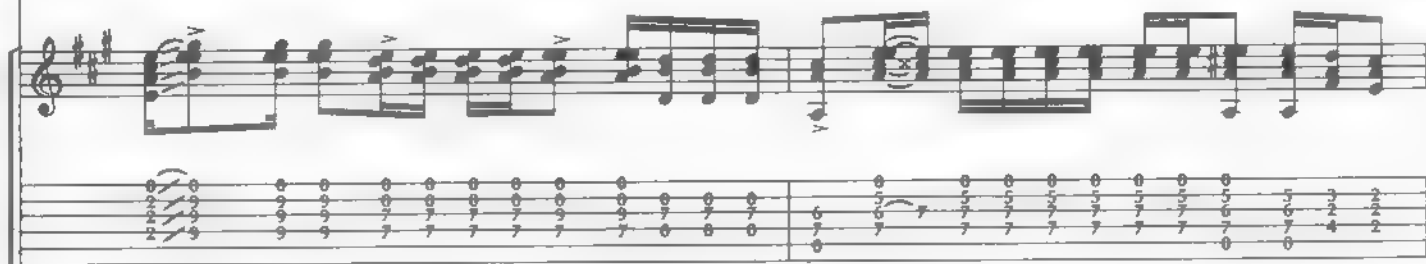


E E7sus4 Esus4 A Asus4 A



Have _____ to ram-ble on _____

End Rhythm Figure 1



With Rhythm Figure 1

E A E A



mf
With distortion

*feedback



mf
With distortion

* Fade in feedback on fundamental

E A E A



With Rhythm Figure 2 (4 times)

E D E G5 A5 G5 D5 D Dsus4

Ram-ble on. — Now's the time the time is now

E D E G5 A5 G5 D5 D Dsus4

sing my song — I'm go-ing 'round the world_ I got-ta find my girl_

E D E G5 A5 G5 D5 D Dsus4

on my way_ I been this way_ ten years_ to the day, I gotta

E D E G5 A5 G5 D5 D Dsus4

ram-ble on. I got-ta find the queen of all_ my dreams.

Interlude:

A7

A13sus4

A7(no3rd)

A7sus4

(And) I'm tak-in' a

f
*div.

*Two Guitars notated with opposite stemming
Downstems notated to right of / in TAB when necessary.

With Rhythm Fill 1

A7

A13sus4

A7(no3rd)

A7sus4

ride...

Rhythm Fill 1

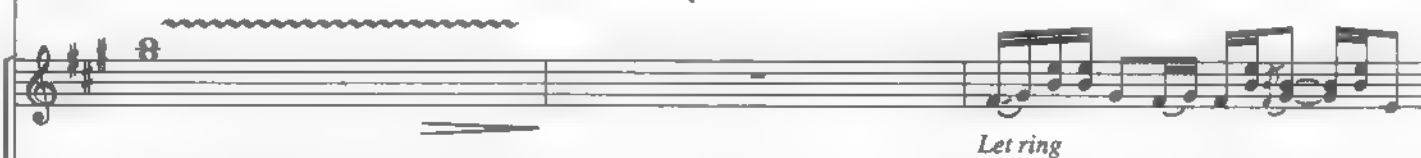
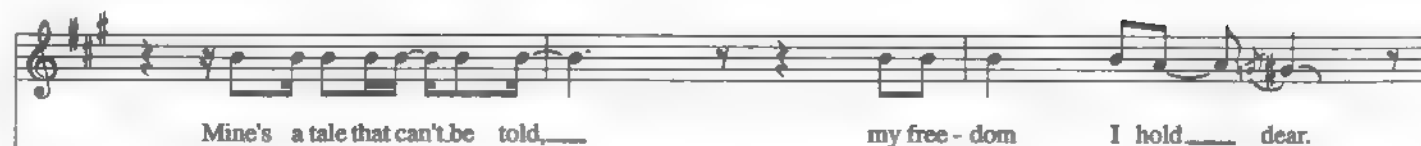
Let arpeggio ring

Verse 3:
With Rhythm Figure 1

E

A

E



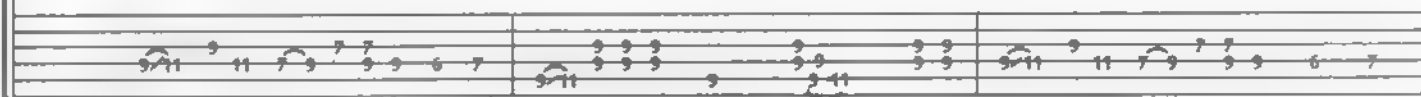
12/9



A

E

A



E

A



E

A

E



T'was in the dark - est depths of Mor - dor,

I met a girl so fair, _____

With Rhythm Figure 1 (first 7 bars only)

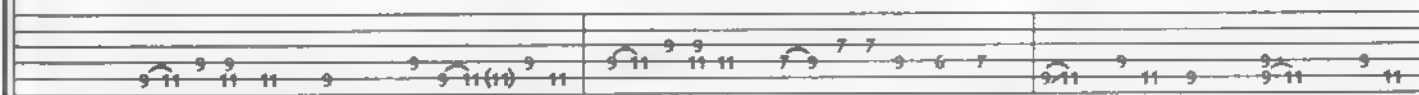
Let ring

Let ring

Let ring

accel.

Let ring



A

E

A



but Go-lem, the e - vil one, _

crept up and slipped a -



Let ring

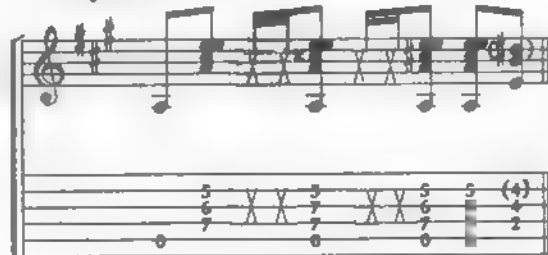


E

A



way with her_ her _____ her _____ her _____ her, _ Yeah _____

With Rhythm Fill 2*Rhythm Fill 2*

Pre-Chorus:

Ema7

F#m7

G#m7

A

A/C#

Ema7

And there ain't

mf

Fingerstyle. Let arpeggio figures ring

+1

+1/2

P.M.

P.M.

F#m7

G#m7

A

(A/C#)
N.C.

noth - in' I ___ can do ___ now. ___

I guess I'll ___ keep on

mf

+1

+1/2

Chorus:*With Rhythm Figure 2 (12 times)***E D E N.C.****G5 A5 G5 D5****D Dsus4 E****D E N.C.**

ram-bl-in' I'm gon-na sing my song.

ram-bl-in' ssh- yeah, yeah, yeah, yeah, I'm gon-na find my

G5A5**G5D5****D Dsus4 E****D E N.C.**

I'm gon-na ram - ble on,

ba - by ram - ble on, sing my song, gon-na

G5 A5

G5

D5

D Dsus4

E

D

E

Ram - ble on _____ yeah.

Ah

work my way____ go-in' 'round the world.____ ba - by ba - ba-by

G5 A5

G5

D5

D Dsus4

E

D

E N.C.

Doo doo____ doo____ doo doo my ba - by

Ah,

ba - by,____ oh, no no no no no ba - by

G5 A5 G5 D5 D Dsus4 E D E N.C.

doo doo doo doo doo doo doo doo doo doo doo doo doo

I can't stop this feel - ing in my heart. ba - by,

G5 A5 G5 D5 D Dsus4 E D E N.C.

Yeah I got to keep search - in' for my ba - by

when I think a-bout when we get to part ba - by, ba - by, ba - by, ba - by, ba -

G5 A5

G5

D5

D Dsus4

E

D

E N.C.

yeah, I got-ta keep — search-in' for my ba -

by, ba - by, ba - by, ba - by, ba - by. My — my

The first system of the musical score. It includes a vocal line with lyrics, a guitar line with various chords and melodic patterns, and a bass line. The key signature has one sharp (F#). The system concludes with a double bar line and a final chord.

G5 A5

G5

D5

D Dsus4

E

D

E

N.C.

Fade out

by — Share Yeah yeah yeah yeah Ah yeah

my my — my my — ba - by — my

The second system of the musical score. It continues the vocal melody and instrumental accompaniment. The lyrics include "Share Yeah yeah yeah yeah Ah yeah" and "my my — my my — ba - by — my". The system concludes with a double bar line and a final chord.

THANK YOU

Words and Music by
JIMMY PAGE and ROBERT PLANT

Slowly ♩ = 78

Intro:

D5 Dsus4 D Dsus2 D Dsus2 D Csus2 C(addD)+11 C(addD)+11 C(addD)+11 C(addD)+11 C(addD)+11 C(addD)+11

ppp

Electric 12 string Guitar

Fade in, let arpeggio figures ring throughout.

pp

Acoustic 6 string Guitar

Fade in *ppp*

pp

G/B

G6 G Gmaj7 G6 Gmaj7 G6 Gmaj7 D5 D Dsus4

(no3rd) (no3rd) (no3rd) (no3rd) (no3rd) (no3rd)

p

mp

3 3

p

mp

***D** **C(addD)**

mf

* Chord symbols reflect primary harmonic movements.

G/B **D** **Dsus4**

Verse 1: **D** **(C(addD))** **(G/B)** **(D)**

No Chord

If the sun re - fused to shine, I would still be lov - in' you.

mf

*Parenthesized chords implied by Organ.

When moun- tains crum-ble to the sea, there-'ll still be

mp
Electric 12 string Guitar

D

Bm

you and me. Kind-wom-an I give you

mf

E

Bm7

E

A

my all. Kind-wom-an noth-ing more.

C

(G/B) G/B

Lit-tle drops of rain whis-per of the pain, —

*Doubled by acoustic 6-string Guitar

D

Dsus2 D Dsus4

D Dsus2 D

Dsus2 D

Dsus2 D

tears of loves lost in the days gone by.

C

G/B

My love is strong, with you there is no wrong. To -

D

Dsus4

D Dsus2 D

(G6)

geth-er we shall go un - til we die. Mm my my, my,

Bm

E

mm, in - spi - ra - tion's what you are to me,

*1 Jubled by acoustic 6-string Guitar

Bm **E** **A**

in - spir - a - tion look sec.

Electric 12 string Guitar

D **C(addD)** **G/B**

Acoustic 6 string Guitar

Rhythm Figure 1 (Electric 12 string Guitar only)

D **Dsus4** **D** **C(addD)**

Guitar Solo (Acoustic 6 string Guitar)

mf

G/B

D

Dsus4

End Rhythm Figure 1

The first system of music consists of two staves. The top staff is in treble clef and contains a melodic line with various chords indicated above it: G/B, D, and Dsus4. The bottom staff is in bass clef and contains a bass line with fingerings (numbers 1-5) and a 'Lay back' instruction. The system concludes with a '3' indicating a triplet.

With Rhythm Figure 1

D

C(addD)

The second system of music consists of two staves. The top staff is in treble clef and contains a melodic line with chords D and C(addD) indicated above it. The bottom staff is in bass clef and contains a bass line with fingerings (numbers 1-5). The system concludes with a '2' indicating a half note.

G/B

D

Dsus4

The third system of music consists of two staves. The top staff is in treble clef and contains a melodic line with chords G/B, D, and Dsus4 indicated above it. The bottom staff is in bass clef and contains a bass line with fingerings (numbers 1-5). The system concludes with a '3' indicating a triplet.

Verse 2:

D

(C(addD))

N.C.

(G/B)

The fourth system of music consists of two staves. The top staff is in treble clef and contains a melodic line with chords D, (C(addD)) N.C., and (G/B) indicated above it. The bottom staff is in bass clef and contains a bass line with fingerings (numbers 1-5). The system concludes with a '3' indicating a triplet.

And so to-day my world, it smiles, your hand in mine,

div.

Guitars tacet

The fifth system of music consists of two staves. The top staff is in treble clef and contains a melodic line with a 'Guitars tacet' instruction. The bottom staff is in bass clef and contains a bass line with fingerings (numbers 1-5). The system concludes with a '3' indicating a triplet.

(D)

C

we walk the miles, — but thanks to you — it will be done. —

Electric 12 string Guitar

mp Let arpeggio figures ring

G/B

D

For you to me — are the on — ly one. —

Dsus4

Bm

E

Bm

Ah, — yeah! — Hap-pi- ness — no more — be sad. —

*Doubled by acoustic 6-string Guitar

Verse 3:
(D)

E

A

Hap - pi- ness — I'm — glad. If the sun re -

Guitars tacet

(C(addD))

(G/B)

(D)

fused to shine, —

I would still be — lov - in' you.

12 string Electric (with echo)

C

G/B

(When) moun- tains crum- ble to — the sea, —

there will — still be

D

N.C.

you — and me.

(C)
N.C.

(G/B)

D5

Tuning (6) = D

mp

(C)
N.C.

(G/B)

D5

(C)
N.C.

(G/B)

D5

Begin fade
*Fade out**Fade in**Fade out**ppp**mp**f*

WHAT IS AND WHAT SHOULD NEVER BE

Words and Music by
JIMMY PAGE and ROBERT PLANT

Moderately slow $\text{♩} = 75$

Verse 1:
A13

And if I say — to you to - mor-row,

Rhythm Figure 1

mp Electric Guitar 1
With clean tone

TAB

E9 A13 E9

take my hand child, come with me, — it's to a cas-tle — I will

3 *6* *3*

A13 E9 A13

take you, — well, what's to be they say will — be. — Ah,

3 *End of Rhythm Figure 1*

A5 A7 A7sus4 A6 Asus4 D A

catch the wind—see us spin, sail a-way, leave to-day, way up high in the sky— Hey oh,— then the

Rhythm Figure 2

3

With distortion

P.M. P.M. P.M. P.M. —

A5 No Chord A7sus4 A6 Asus4 D A

wind—won't blow, you real-ly should'nt go, it on-ly goes to show— that—

P.M. P.M. P.M. P.M. — P.M.

B B/A B/G| E B F|

you will be mine— by tak-ing our— time.— Ooh —

Let bass notes ring

A (G5) N.C. E5 N.C.

And if you say to me to —

End of Rhythm Figure 2

Even bend

Verse 2:

A13

E7

A13

mor - row, oh, what fun it all ____ would be.____

mp With clean tone

E7

A13

E9

Then what's to stop us pret-ty ba - by ____ but what is and

Let ring

A13

A5

A7(no3rd)

A7sus4

what should ____ nev-er be.____ I catch the wind_ see us spin, sail a-way, leave to day,____

f With distortion

A6

Asus4

A5 D

A

A5

A7(no3rd)

A7sus4

way up high, in the sky Hey, oh then the wind_ won't blow, you real-ly should-n't go. It

f With distortion

A6 Asus4 A5 D A B B/A

on - ly goes to show that you will be mine by

P.M. P.M. Let bass notes ring.

B/G# E B F# A (G5) E5
N.C.

tak - ing our time. Ooh.

mp Even bend $\frac{1}{2}$

A13 E9 A13

Guitar Solo
Electric Guitar 2

With slide *mp*
With clean tone

Even gliss.

Even gliss.

Even gliss.

* Third string rings sympathetically

E9

A13

E9

Let ring

Even gliss.

loco

Slide extra quarter step

7 12 12 10 12 10 X 12 11 12 11 12 10 10 14 (14) 12 12 13 12 12 10 12 10 0 10

A13

A5

A7(no3rd)

A6

Asus4

D

A

With Rhythm Figure 2

Even gliss.

f Let arpeggio figures ring throughout
With distortion

Even gliss.

A5

A7(no3rd)

A6

Asus4

D

A

Let ring

B

B/A

B/G#

E

B

Let ring

F#

A

G5
N.C.

E5

Even gliss.

Even gliss

Verse 3:
A13

E9

So if you wake up with the sun-rise and all your dreams are

Electric Guitar 1

Second and third strings ring sympathetically

mp

A13

E9

A13

still as new. And hap-pi-ness is what you need so bad, —

E9

A13

Girl, the ans - wer lies — with you — yeah. I

A5

A7(no3rd)

Asus4

A6

Asus4

D

A

Catch the wind, see us spin, sail a-way, leave to-day, way up high in the sky — Hey, Oh, but the

With Rhythm Figure 2 (first 6 bars only)

f *P.M.* *P.M.* *P.M.*

With distortion

A5 A7(no3rd) A7sus4 A6 Asus4 D A

wind won't blow, we real-ly should-n't go, it on-ly goes to___ show ___ Yeah ___ that

PM. PM. PM. PM. PM.

B B/A B/G| E B F|

you will be mine___ by tak - ing our ___ time. ___ Ooh ___

A (G) N.C. E5 E N.C.

Even bend $\frac{1}{2}$ hd f With distortion

D E N.C. D E

E E/B N.C. D N.C. E

Hey — Ho — Well, the

N.C. D N.C. E N.C.

wind — won't blow, and you real-ly should-n't go, well it on - ly goes to show. Oh — oh oh

E N.C. D N.C. E

Catch the wind, — we're gon-na see you spin, — we're gon-na sail — leave to-day —

N.C. D E

Ah, du du du, mm ba, ba, mm du — oh

P.M.

E N.C. D E

Ma Ma Ma Ma Ma Ma Yeah — Ev-ry -

N.C. D E

bo - dy I know seems to know me well, but ah they bet-ter know gon-na move like hell —

N.C. D E

Ah, ba - by, ba - by, ba - by, ba - by, ba - by, — Ho, I love-ya!

N.C. D E *Fade out*

Ba - by, ba - by, babel! — Oh, — I love — ya —

WHOLE LOTTA LOVE

Words and Music by
JIMMY PAGE, ROBERT PLANT,
JOHN PAUL JONES and JOHN BONHAM

Moderately ♩ = 92

Intro:

Electric Guitar 1
No Chord

With distortion

E E5 N.C.

P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - -

TAB

E5 N.C.

You... need

P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - -

Verse 1:

E N.C. E5 N.C.

cool - in', - um, ba-by I'm not fool - in', - I'm gon - na

simile

P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - -

E5 N.C. E5 N.C.

send ya - - - - back to school - in', -

P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - -

E5 N.C. E5 N.C.

Way down_ in - side,_ uh, hon-ey you need_ it.

PM. PM. PM. PM. PM.

E5 N.C. E5 N.C.

I'm gon-na give you my_ love,_ I'm gon-na give you my_ love _

PM. PM. PM. PM. PM.

E5 D E5 D

Oh! Wan-na whole lot-ta love._ Wan-na whole lot-ta love._

With Fill 1

PM. PM. PM. PM.

Fill 1

mf Slow, even gliss.
Slide guitar with backwards echo

E5 D E5 D

Wan-na whole lot-ta love. — Wan-na whole lot-ta love. —

With Fill 1

PM. PM. — 4 PM. PM. — 4

E5 N.C. E5 N.C.

You been — learn - in', and ba-by I mean —

PM. — 4 PM. — 4 PM. — 4 PM. — 4

E5 N.C. E5 N.C.

— learn - in', all — them — good times, — ba - by, ba - by, I

P.M. — 4 P.M. — 4 P.M. — 4 P.M. — 4 P.M. — 4

E5 N.C. E5 N.C.

been a — yearn - in', ah. Uh, way, — my down in - side, —

P.M. — 4 P.M. — 4 P.M. — 4 P.M. — 4

uh, hon-ey you need ah. I'm gon-na give you my love, ah!

I'm gon-na give you my love, ah. Oh! Whole lot-ta love.

Wan-na whole lot-ta love. Wan-na whole lot-ta love.

Wan-na whole lot-ta love.

File 2

Slow, even gliss.

Slide guitar with backwards echo

37

(Vocal, Guitar with Theremin, percussion effects)

37

Electric Guitar 2

E5

N.C.

E5

N.C.

*f With distortion**Hold bend**Gradual bend and release*

E5 N.C. E5 N.C.

You been—

8

17 19 15 10 17 20 17 20 17 17 19 19 15 15 19 17

Verse 3:

E5 N.C. E5 N.C.

cool - in', and ba - by, I've been drool - in',

Guitar 1

P.M. - 4 P.M. - 4 P.M. - 4

E5 N.C. E5 N.C.

all the good time ba - by, I been mis - us - in'.

P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4

E5

N.C.

E5

N.C.

Uh, way_ way_ down ____ in - side ____ I'm gon-na give you my_ love.

E5

N.C.

E5

N.C.

I'm gon-na give you ev-'ry inch of my_ love._ I'm gon-na give you my_ love._

E5

N.C.

E5

N.C.

Hey! ____ Al - right, ____ let's go! ____

E5

D

E5

D

Wan - na whole lot - ta love._ Wan - na whole lot - ta love._

With Fill 1

Wan - na whole lot - ta love. Wan - na whole lot - ta love.

With Fill 1 *With Fill 1*

P.M. - 1 P.M. - - 1 P.M. - 1 P.M. - - 1

Way down in -

With Fill 3

P.M. - 1 P.M. - - 1

Guitar tacet

side, wom - an, you need, yeah,

On cue:

love! (Drum fill)

a tempo *N.C.*

Fill 3

Slow, even gliss.
Slide guitar with backwards echo

E5 N.C. E N.C.

Ma, — ma, — ma, — ma! —

E5 N.C. E5 N.C.

Ma, — ma, — ma, — ma! — Whoa! —

E N.C. E5 N.C.

E N.C. E5 N.C.

Shake — for me, girl. I wan-na be your back door man!

E N.C. E5 N.C.

Hey! Oh! Hey! Oh!

E N.C. E5 N.C.

Hey! Oh! Oo!

E5 N.C. E N.C.

Ho!

E5 N.C. E N.C.

Oh! Oh! Oh! Whoa, — ma, ma head! —
(With echo repeats)

E5

N.C.

E

N.C.

Keep it cool - in', ba - by!

E5

N.C.

E

N.C.

Uh, keep it cool - in', ba - by! Uh, keep it cool - in', ba-by!

E5

N.C.

E

N.C.

Uh, keep it cool - in', ba - by! Uh! Ah!

E5

N.C.

E

N.C.

Fade out

Ha! Ha! Ho! Oh!

*BRING IT ON HOME
HEARTBREAKER
THE LEMON SONG
LIVING LOVING MAID (She's Just A Woman)
MOBY DICK
RAMBLE ON
THANK YOU
WHAT IS AND WHAT SHOULD NEVER BE
WHOLE LOTTA LOVE*



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